



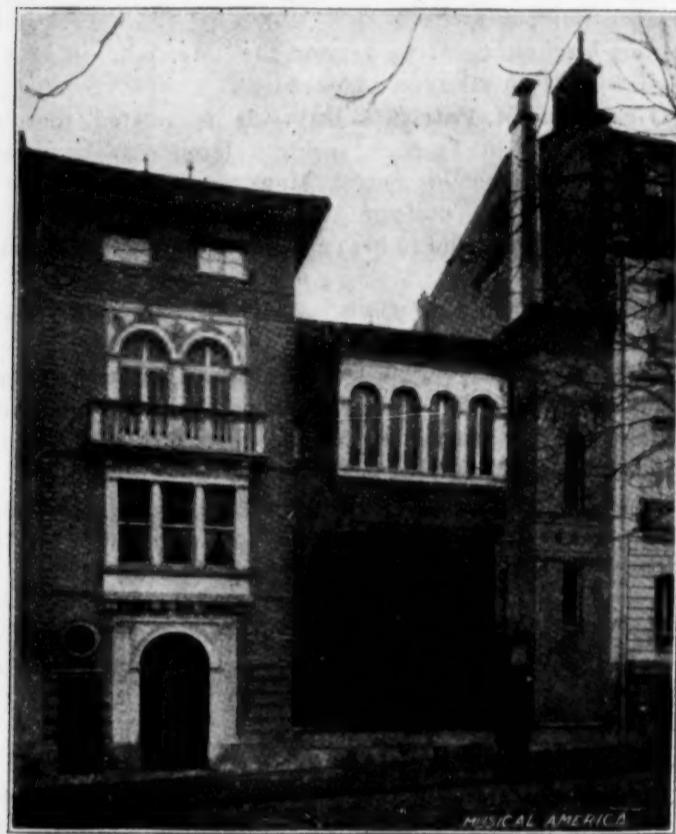
Vol. II. No. 12.

New York, Saturday, March 25, 1899.

\$3.00 per Year.
10 Cents per Copy.

EMMA EAMES-STORY.

The city and country homes of the great American singer, Mme. Eames-Story, bear impress of her nationality as well as the Italian influence due in part to Mr. Story, whose boyhood was passed in Rome, for so many years



MME. EAMES-STORY'S PARIS HOME.

the residence of his father, the poet-sculptor. The Paris home is No. 7, Place des Etats-Unis (even the street-name is of patriotic turn) and has much to remind one of the United States from the moment the threshold is crossed, but the exterior is Venetian. The architect is Guirault, chief architect of the Paris Exposition of 1900; but to the practical side of things Mme. Eames-Story brought the suggestion of her American training and Mr. Story the outcome of his artistic experience.

The Italian home, called Torre di Campiglioni, is on the plan of a mediæval castle, two hours' drive from historic Florence, and with the forests of Vallombrosa, planted by St. Giovan Gualberto and his monks, sweeping for miles beneath it. In these two homes the singer, except when she is traveling in foreign lands, respectively studies her rôles and takes her holidays. In Paris it means five hours a day in her music-room, in the Italian hills it means rest and sunshine, a building-up for the artistic campaign in Russia, America, on the Riviera, or wherever it may be.

Both homes grew under her eyes, and of the Italian one, not yet finished when this year's engagements called her to America, photographs are sent regularly to show the stages of its completion.

When this season's work is done she will likely hurry back to it with an even greater haste than she did last summer, when twenty-four hours was sufficient time to prepare for a two-months' sojourn.

The home in the Place des Etats-Unis is irregular in outline, the new part of the house being built above and about the studio which formed a part of the original establishment, and the only part of it left standing. The moment the main doorway with its carved panels and electric lights is passed, one feels in America, for there is nothing foreign in the white balustrades of the colonial staircase and the delicate green tint of the walls so strongly in contrast with the French idea of decoration.

Mme. Eames-Story's boudoir, with its souvenirs of many lands and voyagings, recalls again Italian associations. In this room is a Venetian doorway, a beautiful piece of carv-

ing which has been photographed as representative illustration for an architectural work. The reddish brown of the wood-work harmonizes with it and the general scheme of decoration is in keeping.

The walls are hung with damask of an old green, and against this background are hung the pictures, few and carefully selected. They include a portrait of the singer by her husband, a hat shading the freshness of her rarely beautiful face and a bunch of yellow roses caught in her belt. One small canvas, by Whistler, called a study in opal and blue, represents an English seaport town, with some fishing-smacks at anchor in the bay.

There are autograph portraits of the Prince of Wales, Verdi, Gounod and others of distinction, each with its attendant episode of musical memory and success. The lover of books would find this boudoir engaging. Rows of shelves, low and within ready reach, hold quaintly bound volumes selected from the book-stalls of the world.

The scheme of electric lighting in this room and in the hall as well is an original one, purposed to do away with the generally accompanying glare. The lights in the boudoir are placed low in lamps or mounted on bronze candlesticks, and in each instance under shades, while the staircase is lighted by torches of green enamel, the globe covering the bulb being of heavy ground glass in the shape of a flame. The bric-a-brac scattered about the place is from France, Italy, the sleepy town of Nuremberg, and from America.

Other things there are also from America, treasures dear to the householder's heart—colonial furniture from the old home at Salem of Judge Story of the Supreme Court. This furniture, which includes a Sheraton side-board, is mainly in the dining-room, and awakens with the American a thrill of home hospitality, just as the colonial

its owners, passing into dust, have been so many since the feet of the faithful trod it in an Eastern mosque. The way it fell into Mr. Story's hands is a bit of interesting history. A model came one day to the studio with a message that an artist had a tapestry to dispose of; that the tapestry was too large to bring to him, and would he come to view it.

Mr. Story went, but the prospect was discouraging. The grime of centuries hid the rich coloring and the fabric was badly torn. One thing remained assured, it was a carpet and not a tapestry.

Its dimensions were eighteen feet square, its worth a matter of conjecture. But the purchaser gave 400 francs for it and went his way. After it had been restored and all the glow of birds in coloring like cloisonnée enamel shone out, the authority from the Hôtel Drouot declared it one of the finest examples of Fourteenth century workmanship, a museum piece, upon which it was impossible to fix a valuation. The final seal of approbation was set upon the carpet by the curator of the Royal museum at Madrid, who pronounced it superior to the example on view in the Spanish institution or a similar piece of Persian handiwork in the South Kensington museum in London.

Hung on the studio walls there is also a rare tapestry, one of three pieces bequeathed respectively by Mrs. W. W. Story to her three children. The design is accredited to Rafael and represents the wars of Hannibal. The only counterpart of these tapestries is owned by the King of Italy and hangs in the Quirinal at Rome. Above the studio is the singer's music-room where she studies the rôles in which she has charmed so many audiences. There it is that she studied her Wagnerian rôles under the direction Herr Kniese of Bayreuth, sent by the widow of the great composer, who has devoted her life to upholding the traditions of his art. Her chosen instrument, and the only



MUSIC ROOM IN MME. EAMES-STORY'S PARIS HOME.

hall gave him a sense of welcome on arrival. Chief among the treasures of Mr. Story's studio is a Persian carpet of the Fourteenth century, still holding the marvellous freshness of the original colorings, although its years and

piano in the house, is a Kimball grand brought from Chicago. To its accompaniment Mme. Eames-Story has rehearsed the tragic music of Sieglinde, the exalted faith of Elizabeth and the gaiety of Eva. Her music-room is

at once the studio of her art and the heart of her home, where all visitors most naturally gravitate, an artistic centre for the inner circle that sustains an equal influence on both sides of the world. Not far from it is the room, or rather museum it should be styled, where the singer's costumes are stored, costumes for twenty-one rôles, many of them requiring four distinct toilettes, with all the paraphernalia of sandals, crowns and jewels.

In Italy these reminders of her career are left behind. Stretching beneath the castle is the whole forest of Vallombrosa, with Florence in the distance, and beyond are visible the seven ranges of the Appenines taking on new beauty in the coloring of Italian sunsets.

Adjoining the place is a shooting-box of the Peruzzi de Medici family. The head of this house, the only direct living descendant of the de Medici, and Master of Ceremonies to the King of Italy, is married to Mr. Story's sister. And thus it was on shooting excursions with his brother-in-law that the beauty of the country first attracted Mr. Story's attention.

The result is a castle severe and mediaeval, in keeping with the surroundings. The walls, which are six feet thick, are built of grey stone, quarried near at hand. There is not a machine-made thing about the place. Everything is as it might have been in the Middle Ages. From the carvings to the great door-hinges, the interior finishings have been made under the shadow of the walls as they grew.

To this Mme. Eames-Story was last summer an interested spectator, out-of-doors all day long, clad in short skirts, hobnailed boots and a man's hat. With true artistic instinct Mr. Story chose the spot for building without considering the material necessities of roads and water. But fortune favored him. There are springs on the hill above the castle, and a road to the main highway leading to Florence has proved not a difficult thing to build.

The situation is on a plateau dominating the valley of the Arno, three thousand feet or more above the sea-level. There is a stretch of fifty yards of lawn in front of the castle, then comes a thick growth of chestnut trees, gnarled and twisted by age. To the rear these chestnuts grow almost from the foot of the walls. Beyond, in the forests of Vallombrosa, the fir-trees planted in solid phalanx by the monks, grow so close together that the sky cannot be seen, and the bare trunks stretch upward a hundred feet before the foliage springs out to catch the light. There is an enormous entrance hall to the castle, sixty feet long and twenty-five feet wide, into which one might drive. About the second story in this hall there runs a wooden balcony, reached by a broad stairway. One of four monumental fireplaces bought by Mr. Story in Florence, and a reproduction of the ceiling of the Bargello in that city, form part of the scheme of decoration. The walls in this as well as all the apartments in the castle are frescoed, and the furniture antique, selected bit by bit in the old shops of Florence, each piece possibly with a little history, comedy or tragedy of its own. In the midst of these Fifteenth century surroundings will be placed the Kimball grand piano ordered by Mme. Eames-Story, a duplicate of the one in her Paris music-room, and as in the former case the only musical instrument in the establishment. Here it is that the great singer makes her holiday, with the air hot with sunshine during the day, but so full of ozone that it is like champagne, while at evening it is cool and the air is heavy with the odor of pine logs and sheaves of heather that are burnt in the great fireplaces.

Lady Halle in Providence.—At the sixth concert given this season by the Boston Symphony Orchestra, in Providence, R. I., Lady Hallé was the soloist. The "Journal" said of her: "She is one of the finest solo violinists that have ever appeared here."

Mrs. Abbey III.—There was a rumor last week that Mrs. Henry E. Abbey, the widow of the operatic manager, formerly well known on the stage as Florence Gerard, was seriously ill in London, where she has been residing for some time. Some of Mrs. Abbey's friends in New York said that they had heard the report, but had received no confirmation of it.

Bach Recital.—The third of Mr. J. Warren Andrews' interesting series of organ-recitals at the Church of the Divine Paternity, Seventy-sixth street, Central Park West, New York, was devoted entirely to Bach. Mr. Andrews himself playing several numbers in his usual broad and finished style. He was ably assisted by Mrs. Jennie King Morrison. The third recital took place on March 16, and was very well attended.

News of Blauvelt.—Mme. Lillian Blauvelt, the American prima donna, has been engaged for two concerts of the St. Cecilia Society, of Rome, in which city she was recently married, and where she intends to spend the Easter holidays. Early in April she appears at a musicale at the Quirinal, by command of the Queen. She has lately sung in concerts in Berlin, Dresden, Frankfurt, Cologne and Leipzig. In May she will be the leading prima donna of the Queen's Hall Musical Festival, in London.

HOMAGE TO VAN DYCK.

It is now universally admitted that Philadelphia is a sleepy town, but it has recently had some waking moments, and these were occasioned by M. Van Dyck's performances there with the Grau Opera Company. One Quakeress even bestirred herself into writing a letter to the Philadelphia "Times," and this letter contains so much of universal interest that we subjoin some excerpts: "Van Dyck was here. He, whom Parisians adore, and for whom they crowd their vast Opera House from parquette to dome; a seat is sought and fought for and valued as for Patti in her best days here, and 'Von Deek,' as they call him, is a popular idol. Van Dyck was the same earnest, ardent artist that he is before his Paris enthusiasts, and nothing better will ever be seen in this or any other country. No finer cast can be given in Berlin, Vienna or in Paris; and I compare this, too, with the famous Metropolitan cast—Lilli Lehman, Max Alvary, Fischer, Seidl-Krauss, Niemann and Fraulein Brandt. No one who ever heard those performances can forget them, but Tuesday night's work was quite equal to them, better in some of the rôles; Van Dyck's consummate grace, his self-control, his passionate voice and eyes, the finish and perfection of his art, were unapproachable. * * * After the festival of '89 we did not see Van Dyck again until '94, when he was in Paris to assist in the hundredth performance of 'Lohengrin,' of which a fête was made by the Parisians. Oh, the efforts we made to hear him then. We were at Fontainebleau, on the invalid list, and forbidden by a physician to go into the city. We found the entire house sold out, excepting the two proscenium boxes on the third floor. We were too inexperienced then to think of the agencies, and we dreaded the speculators on the sidewalk, so we decided to take our chances of being first on the ground to have possession of the front seats of the loge. As we recall that evening, we did not see the stage once during the first two acts, save when we stood on tip-toes, bending over in the most back-breaking position; and in high-heeled, low shoes our feet were fairly aching. Fortunately, at the end of the second act, a party left the loge in the centre of the house, and the old woman usher, to whom we had given a generous 'petit benefice,' came to us and offered us the vacated loge. And that was the way we saw Van Dyck in Paris, where the French had heard 'Lohengrin' ninety times before!"

"Again we heard Van Dyck in Paris, as Tannhäuser, in the Autumn of '96; again the Opera House was filled to overflowing. The aisles were lined with the peculiar French chair, called 'strapontin;' no standing room, and not even a small boy could have wedged himself in anywhere. And there was the old welcome, the old enthusiasm. Ah! what a great artist is Van Dyck!"

Scherhey in Passaic.—At a concert scheduled for March 24, at the German Hospital, Passaic, N. J., the following pupils of Mr. M. I. Scherhey, of New York, were on the programme: Mrs. Mary Hart Pattison, Miss Martha Wettengel, Miss Joella Holdsworth, Dr. Otto Jacob and Mrs. Louise Scherhey. The accomplished accompanist will be Miss Adelaide Zur Nieden.

Versatile Violinist.—Miss Edith Lynwood Winn, violinist, poet, lecturer and historian, is the leading musical spirit at the Hollins Institute, Virginia, where she has charge of the violin department, and leads and drills the excellent orchestra. Miss Winn is yet young, and will undoubtedly make a name for herself as a musical litterateur, a field in which she already excels most markedly.

Tenor Towne.—Mr. E. C. Towne sang the tenor rôle in Verdi's "Requiem" with the Choral Society, Washington, D. C., on less than twenty-four hours' notice, and received an ovation for his work on this occasion, which was his fourth consecutive season's appearance in that city. Mr. Towne has also been re-engaged for another performance of the "Messiah" in Montreal, where his appearance in that work last year met with great approval. He has already been secured for half a dozen May Music Festival dates.

NEW WAY OF CHOOSING A WIFE.

Her Character in Her Music.

An English paper has paraphrased the old saw about estimating a man's worth by the company he keeps, and offers a valuable suggestion to the young man who is about to marry a musical girl. It says:

"There are worse ways of choosing a wife than by the music she plays, and the way she plays it."

"If a girl manifest a predilection for Strauss, she is frivolous; for Beethoven, she is impractical; for Liszt, she is too ambitious; for Verdi, she is sentimental; for Offenbach, she is giddy; for Gounod, she is lackadaisical; for Gottschalk, she is superficial; for Mozart, she is prudish; for Flotow, she is commonplace; for Wagner, she is idiotic."

"The girl who hammers away at 'Maiden's Prayer,' 'Anvil Chorus' and 'Silvery Waves' may be depended upon as a good cook and healthful; and if she includes 'Battle of Prague' and the 'White Cockade' in her repertory, you ought to know that she has been religiously and strictly nurtured."

"But, last of all, pin thy faith upon the calico dress of the girl who can play 'Home, Sweet Home.'"

Godowsky in Omaha.—Leopold Godowsky, the eminent Chicago pianist, was booked for a recital in Omaha, March 22.

Clary in Concert.—Miss Mary Louise Clary's list of engagements was swelled last week by these new dates: New Haven Symphony Orchestra, March 23; Baltimore Symphony Orchestra, March 24; and the "Messiah," in Montreal, on March 31.

Heard on St. Patrick's Day.—It is related that an Austrian lady in America, seeing a Hungarian band, addressed a player in purest Magyar. The musician in green and yellow uniform stared at her blankly, and as she turned away, said to his neighbor: "Phwat the devil did she mane, Pat?"

Coming Into Their Own.—American composer days are popular. The Musical Club, of Richmond, at its last meeting, held recently, devoted the afternoon to MacDowell, Foote, Nevin and other musical writers of this country. The programme was in charge of Mrs. Robert H. Fetta and Miss Louise Huff.

Monday Musicales.—The "Monday Evening Musicale," New York, a very successful function, organized by Mrs. Mathilda Ellison, held an interesting meeting recently at No. 71 East Eighty-second street, the residence of Miss Ray Levison. A comprehensive programme had been arranged, and the applause which greeted every number testified eloquently to the thorough appreciation of the audience.

Cumming Coming.—Miss Shannah Cumming is rapidly pushing to the fore as one of our leading sopranos. She sang in a performance of the "Persian Garden" and "Stabat Mater" in New York, on March 2, and again in the former work on March 10. She will be heard in the "Messiah," in Montreal, on March 31, and in Scranton April 3, Danville April 4, in New York April 6, and in Ottawa, in the "Hymn of Praise," April 13.

Successful Ladies' Trio.—The New York Ladies' Trio has appeared with great success recently in Philadelphia, Paterson, Cleveland, Buffalo and this city. They were heard in New York on March 24, and will play in Peekskill April 4, after which they will make quite an extended tour to the West. The success of this aggregation of artists under the management of Mr. Remington Squire has been marked.

Available American Soprano.—Miss Matilde L. Brugière, of No. 219 West Forty-fourth street, New York, who has lately returned from abroad after winning telling successes in Dresden, Berlin and other Continental cities, is available for concert, oratorio and operatic engagements. Miss Brugière was a pupil of Orgeni, in Dresden, and, next to Erika Wedekind, is the best singer brought out by the famous teacher.

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SEIDL MEMORIAL BOOK.

The Seidl Memorial Book, about which so much has been printed lately, will be published by Charles Scribner's Sons on March 25.



Photo by Wilhelm. THE LATE ANTON SEIDL.

The work was edited by Henry T. Finck, and has been supplied by him with a preface and a chapter of biography, the latter embracing some interesting contributions furnished by Mrs. Seidl. This sketch is followed by an account of the funeral services in the Metropolitan Opera House, including the address of the Rev. Mr. Wright and Col. Ingersoll's despatch. The account was written by Edgar J. Levey. The Philharmonic Society, Albert Steinberg, James Huneker, Henry Waller, Henry Holden Huss and Victor Herbert send in tributes to the dead man's personality, and H. E. Krehbiel, F. N. R. Martinez, August Spanuth, Charles D. Lanier and H. T. Finck, musical appreciations. The next chapter is filled with letters to Mr. Seidl from Richard Wagner, Robert G. Ingersoll, Templeton Strong, Jules Massenet, Eugene Ysaye, Anton Dvorák and Cosima Wagner; the next with excerpts from Mr. Seidl's published writings, and the last with tributes from Lilli Lehmann-Kalisch, Marianne Brandt, Lillian Nordica, Emma Eames, Anton Schott, Giuseppe Campanari and Jean and Edouard de Reszke. The illustrations are four portraits of Mr. Seidl, two of Mrs. Seidl, and reproductions in fac-simile of manuscripts by Wagner and Mr. Seidl. Extracts from the book will be published in an early issue of *MUSICAL AMERICA*.

LIEDERKRANZ CONCERT.

The Liederkranz Society, of New York, fitly celebrated the first public performance, one hundred years ago, of Haydn's "The Creation" by a notable presentation of the work at Carnegie Hall on last Sunday evening.

The musical forces that took part included Mme. Clemantine de Vere, soprano; Evan Williams, tenor; John C. Dempsey, bass; the Liederkranz Society mixed chorus and an orchestra made up of men from the Philharmonic Society, the whole under the vital direction of Dr. Paul Klengel, conductor of the Liederkranz.

"The Creation" is practically a novelty, as it is given so seldom here in its entirety, and the performance last Sunday led one to conjecture why our other large singing societies do not take up the work. It is by no means easy to sing, and that is another reason why the ambition and perseverance of the Liederkranz Society deserve especial mention. Whatever they do is performed with reverence and thorough understanding, which is more than can be said for some other New York singing bodies, whose members are more particular about the quality of their clothes than that of their voices. Dr. Klengel was a most efficient conductor, who led with firmness and vim.

Mme. de Vere sang with moderation and taste, while Mr. Williams' fresh and resonant tenor voice contributed largely towards the enjoyment of the whole work. Mr. Dempsey also deserves great credit.

An audience overwhelming in numbers and enthusiasm packed the house from floor to roof.

Gadski in Denver.—Mme. Gadski is continuing her series of remarkable successes with the Ellis Opera Company, as the following clipping from Denver proves: "The evening's entertainment opened with Mascagni's 'Cavalleria.' Gadski was the Santuzza. This splendid Wagnerian artist is above this part, but she sang the few numbers with marked brilliancy. We remember her with pleasure as Brünnhilde, in the Damrosch season of three or four years ago. How stately and glorious did this gifted woman appear in that noble character with poor unfortunate Max Alvary as Siegfried!"

BROOKLYN INSTITUTE CONCERT.

Discriminating music-lovers, who regard the intelligence of a singer as almost equally important with the voice and method, will be pleased to hear of the wonderful progress Mrs. Katherine Fisk is making as a lieder-singer. The popular contralto appeared at the concert which the Brooklyn Institute gave in Association Hall last Thursday evening, and completely captivated her audience by her charming personality and delightful art. In all she sang twelve songs, covering a wide range of composers and in four languages, without a book or a note in sight. To be able to do this is an indication that a singer has worked with her highest intelligence.

Mrs. Fisk's beautiful enunciation was shown in Beethoven's noble Creation hymn, with which she opened her list. She sang the English translation, and with her rich full middle-register (the best part of her voice) gave the full meaning of the words and music. Of the three songs by Brahms, which she sang in German, I liked her best in "Sandmännchen," one of the most exquisite lullabies ever written. In singing Lecchi's "Lungi dal Caro Bene," Mrs. Fisk forced her chest tones. A singer of her great intelligence can overcome that defect, due in part to a wrong placement of the lower register. Songs in French by Gounod and Kahn were charmingly sung. One by Chaminade, "The Silver Ring," was sung in English. The other songs in Mrs. Fisk's list were "The Lass With the Delicate Air" (old English); "Leezie Lindsay" (old Scotch); "The Rosary," by Nevin; "My Fair Neighbor's Window Curtain," by Robert, and a lullaby by John Hyatt Brewer, secretary of the music department of the Brooklyn Institute.

Frangçon Davies, the baritone, who was the other attraction at the concert, gave songs by Brahms, Schubert, Schumann, Von Fielitz, and a group of four in the Old English class, particularly suited to his vibrant, manly voice.

EMMA TRAPPER.

SUNDAY NIGHT CONCERT.

The sixteenth Sunday night concert at the Metropolitan Opera House did not draw as well as some of Mr. Grau's earlier Sabbath ventures this season. And this in spite of the fact that such imposing names figured on the programme as those of M. Van Dyck, Signor Campanari, Mme. Marie Brema and Mme. Marie Engle (as substitute for Meynheer Van Rooy, who was indisposed).

It is difficult to account for the whims of the New York public, and one often wonders whether managers do not privately agree with old William H. Vanderbilt's profane, but potent comment on his patrons.

M. Van Dyck sang as his chief number the narrative of Loge from "Das Rheingold," and it seems hardly necessary to state that the entire programme contained no higher artistic effort, nor one more appreciated by the intelligent portion of the audience. M. Van Dyck's singing of Loge's music in "Das Rheingold" must go down to history as one of the most valuable traditions in Wagner-singing of this decade. In Augusta Holmes' "Printaniere," M. Van Dyck proved that he is also a master of miniature. The graceful lyric was delivered with infinite taste and sympathy.

Mme. Engle earned enthusiastic appreciation with a fine performance of the waltz-song from "Romeo et Juliette," and an aria from "Perle du Brésil."

Mme. Brema was most successful in some Irish songs, done very characteristically.

Signor Campanari has sung better than he did last Sunday.

Herr Schalk beat time.

MARCHESI RECITAL.

On Wednesday afternoon of last week Mme. Blanche Marchesi gave her farewell song-recital at Carnegie Hall.

These entertainments have been neither a benefit nor a pleasure to our musical community, and one cannot help but fear that they have been a positive menace. Students were led into wrong ways; and many singers, whose lack of voice had saved us from a deluge of song-recitals, were heard to say: "If she can give concerts, why not we?"

Mme. Blanche Marchesi diverts the art of song from its proper channels and purposes, and no matter what her declamatory gifts, that is unpardonable desecration.

Great Artists Fraternize.—After her recent concert in Ann Arbor, Mich., Mme. Teresa Carreño was entertained by Prof. Alberto Jonas. She, with Miss Elsa von Grave, made a trio of pianists not entirely without talent.

America Abroad.—A report from Paris, says of one of our most gifted singers: "Marguerite Reid is singing in Liege and Brussels. Her Juliette is spoken very highly of. Her playing, singing, appearance and dressing are commented upon by the papers as something quite beyond the common. Mlle. Reid is young, gifted, beautiful and very much in earnest. She is working her way quietly up. Success to her!"

Bispham in Erie.—The slight call for Bispham's services with the Grau Opera Company, gives him plenty of time for private concert work, and he has sung extensively throughout the winter, at a number of small cities, not too far from New York. Of his concert not long ago, in Erie, Pa., the local paper said: "Every seat in the building was occupied, and many more could have been sold had they been at hand." That is the most practical kind of success.

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ORGANISTS AND CHOIRMASTERS.

Our last week's article has led the writer to a discussion of a question he has often been asked, to-wit: Who shall be the choir master (or mistress) in our churches, a singer or the organist?

In answering there should be no hesitancy, for the choirmaster's equipment should without doubt include:

1. A knowledge of the history of church music.
2. An acquaintance with the principles governing the application of tone color.
3. The freedom of the ear for critical purposes.
4. A mastery of the theory of music.

A singer is in nine out of ten cases the least educated of musicians. The human voice is such a delicate instrument that all of a singer's energies are directed to its care and development. It is likewise the most popular of instruments, and is soonest brought to a financially productive state. Given a good voice and a natural sense of tune, it is surprising with how little training a singer finds him (or her) self in demand. Particularly in this utilitarian age and country the possibilities of earning a little money are too alluring to be resisted; consequently before singers are fairly introduced to the subject of music they are faced with the problem of furnishing interesting songs for their constantly growing audiences. The time expended on preparation, coupled with the aforementioned indefatigable attention demanded by the instrument itself, preclude the possibility or probability of general musical culture. Hence the singer's knowledge of musical literature is apt to be confined to such works as their teachers or friends may call to their attention. History and theory are a vague, not to say unknown, mass of dates, names and technical terms.

The choir loft offers a peculiarly attractive and productive field for their talents, and therein they acquire a few more names, mostly of the contemporary composers. If industrious and ambitious, they may at last be enabled to obtain the direction of a choir.

The chief necessity of their new line of work is to them the management and development of voices. As to répertoire, they are satisfied with the current publications, together with such works as they have met in the course of their experience. Tunefulness is the chief requisite of the works they select, and not being aware of what constitutes the value of a composition, they do not maintain the standard to which church music should be kept. Even if educated musicians, as some of the incumbents of the dual position of director and singer are, they are confronted with the almost impossible task of listening to their own at the same time that they are directing the efforts of others. Again, the special care given to the quality of tone produced by those around them is apt to preclude the attention due the general interpretive intention of the composer.

Your organist-director, on the contrary, is almost from the beginning of his career taught to listen. In the case of his instrument, if he has been brought up in a broad school, his mind is constantly focussed on the blending of tone colors. Likewise in the case of his choir he is particularly equipped to maintain the proper balance between the several voice parts. Again, knowing by means of his theoretical studies, the design of the composer, he will be apt to pay more attention to the proper exposition of a work than if he were a participant in the same sense as the singer.

No one, for instance, will question the ability of Franz Kneisel, that master of the violin, to direct the labors of a grand orchestra (particularly after the excellent work he did at the desk in a recent tour of the Boston Symphony), but no one would for an instant think of expecting him to perform the tasks of both concertmeister and conductor at the same time.

"Aha!" says our singer-director, "now I have you, Mr. Vox Organi. Does not your organist-choirmaster do just that?" By no means! His mind at rehearsals is devoted to the choir. His score is an epitome of the several voice parts, with, at most, a logical obligato, and his attention is at all times on the general effect. No organist worthy of the name exists who has not at some time or other sacrificed his obligato to a suggestive reproduction of the voice parts for the purpose of steadyng the singers in a dangerous passage. Above all, he has an instrument of fixed intonation; while, in the case of the

voice or violin, the tone pitch is regulated by the performer while performing. In some parts of the world the orchestral conductor still sits at a piano and helps in the same manner his players in dubious passages. Church music, again, has been an object of special study to him, as well as, in many cases, church history itself, and he devotes much more time to the duties of his office than can possibly be expected of a voice specialist.

Church committeemen who may read this will recognize, or should be informed, that the individual to whom they intrust this important place, should be first of all a man or woman of strong character, for the handling of the people in the choir calls for just as masterful and tactful abilities as are required by a pastor.

Dignity and reverence should be dominant traits of his or her character, for if you engage a weakling you must expect but little that is ennobling of his service.

Praise is no meaner task than prayer or preaching, and must be aimed in the same direction, namely, to raising the mind of man to a higher sphere of action. Nothing trivial or purely emotional can make a lasting impression on the mind of the present generation. There must be just as sound doctrine in the organ loft as in the pulpit. There must be just as much consistency in the forms of expression in the one as the other, and "yellow" music must give place to that which is elevating and pure, or your department will degenerate into a source of mere mental diversion and entertainment to the counteracting of influence of the most inspiredly spiritual or mental pulpit effort.

VOX ORGANI.

Pittsburg Concert.—An interesting concert was given not long ago in Pittsburg, at the club rooms of the "Woman's Club, of Sewickley Valley." Among those who rendered valuable artistic assistance were Miss Maud Kelly, the accomplished New York harpist; Miss Mary Lowell, who won great success in Gounod's "Ave Maria;" Mrs. Harry Connor, who gave some effective readings, and Mr. W. Osborne, violinist.

Musical Art Society Concert.—The Musical Art Society, of New York, gave its second and last concert of the season at Carnegie Hall, last week, under the direction of Mr. Frank Damrosch. The programme, which was admirably performed, contained numbers by Palestrina, Loti, Parker, Bach, Michael, Haydn, and Brahms.

Brooklyn Concert.—The concert at the Brooklyn Institute on Tuesday evening, March 21, was one of the best given this season in Brooklyn. The artists were Miss Martha Miner, soprano; Miss Zora Horlocker, contralto; Mr. Mackenzie Gordon, tenor; Mr. Gwilym Miles, baritone, and Mr. Frank Wilczek, violinist. The solo work of the evening was of the highest order. Mr. Gordon and Mr. Miles, especially, receiving most enthusiastic applause. The performance of Lehmann's "Persian Garden" was exceedingly artistic.

Grau in Washington.—Very soon after Congress goes away the people who are left in Washington will have an opportunity to enjoy the operatic performances of Mr. Grau's company, which is advertised to occupy one of the theatres there on the nights of April 13, 14 and 15, and on one afternoon, and to give four different works during that brief season. The names of the operas to be given have not yet been announced. Indeed, the répertoire of the Grau company is thrown open to Washington opera-goers to select from, and the novel plan has been adopted of affording the subscribers for seats the privilege of making up their own list of works.

Omaha Notes.—Carrefio failed to visit Omaha, owing to delay in her return from the Pacific coast. A large number of seats had been sold by subscription, and she would have been accorded a flattering reception had she visited Omaha. She was able to keep her engagement in Lincoln, which was one of the towns where she had signed contracts. Mr. Joseph Gahm has a contract with Moriz Rosenthal for Kansas City, Omaha and Lincoln, April 17, 18 and 19. Lee J. Kratz, who, perhaps, has composed more music than any other musician in Omaha, except Dr. Baetens, last week published a baritone solo of exceptional merit. It is a religious song, "Come to the Cross of Calvary," and while simple, is very melodious, and has a beautiful accompaniment. Mr. Kratz has been engaged for the Chautauqua, at Lake Madison, S. D., again this summer, making his eighth consecutive season at that place. Sigmund Landsberg, who recently returned from two years of study in Berlin, has composed a sonata which is creating quite a furore here. It possesses much merit, and when presented by Hans Albert, the violinist, and by the composer, it proved a delightful entertainment, now much in demand.

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Holyoke Anniversary.—The "Music Club," of Holyoke, Mass., has just celebrated its tenth anniversary. On the same day it held its one hundredth meeting. A recital by Miss Florence Terrel, Brooklyn's pretty pianist, is an annual feature of the club.

Popular Wilkesbarre Musician.—The Wilkesbarre "Record" said last week: "Jacob Rieg, the pioneer musician of this city, has been having a hard time of it with sickness. First, it was himself, and then his estimable wife and several of the children; but now they are all convalescing. 'Age cannot wither nor custom stale' the jokes of 'Yawcob' Rieg, and his clarinet playing keeps right up with the procession of the younger generation."

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DEAR MUSICAL AMERICA:

Do you know that a very distinguished musician came near being in the Windsor Hotel at the time of the fire? An accident caused him to be unable to keep an appointment there.

The Windsor used to be a favorite hotel for artists. Paderewski always stopped there when in New York. Adelina Patti stopped there, so did Albani, and when Mme. Sembrich first came here she was advised by all means to go to the Windsors.

Since the Plaza, the New Netherlands and the Savoy were built, not to speak of the Waldorf, the Windsor lost caste.

I have often heard it spoken of as a fire-trap.

The great Chicago millionaire piano-maker, W. W. Kimball, used to stop there, but recently went elsewhere.

I suppose such a thing as a really fireproof hotel cannot be built, but there is a great difference between a building that takes three hours to burn and one that goes up in flames in less than thirty minutes.

A friend tells me that the fire record of the Leland family, who have managed so many hotels, is terrible. A hotel in Columbus, O., then one in Syracuse, then one in Buffalo burnt while managed by a Leland. Then came the terrible disaster at the old Delavan House, in Albany, which was followed by the burning of the Ocean House, in Newport, with this Windsor Hotel fire as the climax to it all.

Are such catastrophes to be traced to bad luck or to bad management?

* * *

The fire department says that there are quite a number of hotels in New York that are fire-traps and that should be condemned.

Are these hotels any worse than some of our theatres?

Look at Daly's, for instance. I believe Chief Gicquel, of the Fire Department, condemned that house as utterly unsafe years ago, but nothing was ever done about it.

After such an horror as the one at the Windsor there is always a general cry for more legislation.

What we need is not more laws but a better and firmer enforcement of the laws we have.

And there will be no change until the District Attorney arrests a few prominent landlords like Elbridge T. Gerry, the owner of the Winsor, and holds them, under the criminal law, to a strict account.

A dozen new laws on the statute book will amount to nothing till that is done.

* * *

The present season of opera which closes this Saturday will be remarkable for the number as well as for the general excellence of the performances.

During the 119 days of the season Mr. Grau has given no less than 117 performances, including matinees and Sunday concerts.

The receipts have been phenomenal, over \$800,000.

This year, anyhow, the subscribers will not have to go down into their pockets to make good a deficit.

The hardest worked part of the operatic organization has been the orchestra. Add the rehearsals to the number of performances given and no orchestra in the world has done so much this season.

The two great lessons of the season from a managerial point of view have been: first, the increasing popularity of the Wagner operas, and second, the necessity of putting forward from three to five stars at every performance to insure a large house.

Just so long as the public insists on having the most

expensive star casts, the manager can do little or nothing for the ensemble.

* * *

Victor Maurel, the baritone, has come to the conclusion that there is no money in doing your own cooking in New York.

Miss Marguerite Hall, who sued Maurel for damage to her apartment, recovered a judgment for \$350, and since then the sheriff has been after the singer-cook, who has disappeared from his accustomed haunts.

Maurel is by no means the only foreign artist who came here and endeavored to do his own cooking.

By the time Maurel has paid the judgment and the Sheriff's fees he will come to the conclusion that he could have dined daily at Delmonico's for less money, but he can console himself with the reflection that he has had a thousand dollars worth of free advertising and that whenever his voice gives out he can have a position as a chef.

Thus he may reverse the career of the late Signor Nicolini, who began as a cook and ended as a star and the husband of Adelina Patti.

* * *

The fact that nearly all Grau's stars are married rather disproves the old idea that the public takes no interest in a married singer.

Both Jean and Edouard de Reszke are married. M. Jean's wife, whom he married recently, is said to be a blonde, slight in figure, very charming and very musical. She lives in Paris while he is away, but spends the summer with him in Poland. M. Saléza has a young looking wife who has been with him this season but she does not like New York and says she will never come here again. She is a native of Biarritz, the celebrated watering place.

Van Dyck has a charming wife and family, to whom he is intensely devoted. Their home is in Vienna, but they are now living in Brussels, M. Van Dyck having rented his home in Vienna to the Prince of Turn u Taxis.

Andreas Dippel is also married. His wife, a German woman, is a tall, handsome brunette.

M. Salignac is married but his family is in Europe.

All the great prima donnas in the company are married: Eames to Story, the painter, who is here with her; Nordica to Doehme, the handsome tenor, who is also here; Suzanne Adams to Leo Stern, the 'cello player, who arrived this week from a concert tour in England, and Sembrich to Dr. Stengel.

Albers, the baritone, has his wife with him, so have Campanazi and M. Ceppi.

All the conductors, Schalk, Mancinelli, Bevignani, are married.

Finally, Grau is married, so you see it is a very much married company.

JOHN C. FREUND.

• • •

Brooklyn Dozing.—The Brooklyn "Citizen" remarked recently: "Henri Marteau, the French violinist, and Mrs. Katherine Fisk, soprano, will appear here this week." Didn't the musical gentleman of the "Citizen" read our announcement, months ago, that, owing to his numerous Russian engagements, Marteau had decided not to come here this winter. Verily, Brooklyn is getting to be a second Philadelphia!

Busy Soprano.—Miss Kathrin Hilke, of New York, has been very busy with Lenten musical engagements, having sung the "Stabat Mater" seven times during the last six weeks, including two performances of this work in Brooklyn, and two engagements also for the "Stabat Mater" in Utica, where the first performance was such a success that a repetition was demanded. Miss Hilke was also heard in Washington in Verdi's "Requiem," and in a number of Lenten musicales in New York.

Pittsburg Violinist Weds.—A wedding of unusual interest in Pittsburg musical circles was solemnized recently in Bellefield, Pa., when Harriet J., daughter of Mr. and Mrs. Joseph Henry Gittings, was married to Mr. Luigi Maria von Kunits. The bride is the daughter of one of the most prominent figures in Pittsburg's musical world, and is herself quite a musician. Mr. von Kunits is concert-meister of the Pittsburg Orchestra. He is a violinist of note, and received his musical training in the conservatory in Vienna, Austria, his native city. He came to America during the World's Fair with the famous Hungarian Band.

Hallé Recital.—In compliance with numerous requests, Lady Hallé has decided to give a New York afternoon recital, in Mendelssohn Hall, April 5, at 3 o'clock. A good chance will thus be given local music-lovers to judge the eminent artist in pieces without orchestral accompaniment.

Festival for Atlanta.—A number of prominent citizens, belonging to the Atlanta Business Men's League, recently held a meeting, at which they decided to hold a festival on April 17, 18 and 19. Thomas and his orchestra are to be brought to Atlanta for four concerts; they to receive \$3,500, which has already been guaranteed. The festival may be made permanent.

New Buffalo Society.—A new organization, known as "The Buffalo Philharmonics," which has lately been formed by a number of the representative singing young men of Buffalo, bids fair to be the representative English singing society of that city. Its primary object is for instruction in reading, sight-singing and the study of the best part songs for male voices of English works. Public recitals are to be given at stated intervals.

Cincinnati Convention.—An event of interest to all Americans, whether foreign or native born, will occur in Cincinnati during the week of June 19. The twenty-first annual convention of the Music Teachers' National Association, organized for the purpose of encouraging American musical art, progress and professional fraternity, will then hold its sessions. A large attendance is almost certain.

Philadelphia Penurious.—The concerts given this season by the Germania Orchestra, of Philadelphia, have not been successful. There was even talk of abandoning the last one, on March 23. As is well known, the Grau Opera Company also had a hard time of it in the Quaker City. One cannot help wondering how in the world the much-advertised Permanent Orchestra—should it materialize—will get along.

Maurel in Cleveland.—M. Victor Maurel's song-recital in Cleveland, O., on March 10, under the direction of Miss Adelia Prentiss, attracted a large number of society people. The "Plain Dealer" said of the much discussed singer: "While M. Maurel's voice lacks the freshness of youth, it is sonorous and sympathetic. It was quite evident that he was in his native element in selections bordering upon the operatic."

Orange Concerts.—Orange, N. J., has been very active of late in a musical way. The Mendelssohn Union gave a special concert that was very successful. The Kaltenborn Quartet, of New York, played, and two society women from the same city, Miss F. Marion Gregory, soprano, and Mrs. Douglas H. Stewart, Contralto, sang without remuneration. Interesting musicales were given by Miss Anna P. Chamberlain, the Haydn Orchestra, and Mr. and Mrs. Irvin L. Bowers.

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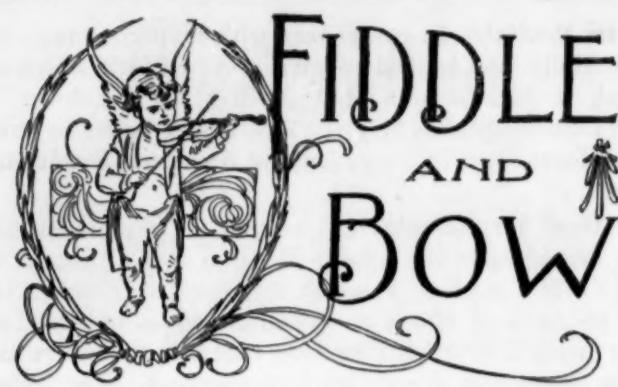
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SECOND TOUR, 1898-99: The New York Ladies' Trio, and Lillian Carlsmith, Contralto.



Miss Fannie Edgar Thomas, a lady residing in Paris, has entered a protest against violinists' abuse of the G string. She maintains that nearly all violinists, even those of world-wide reputation, exercise neither care nor judgment in their treatment of the silver string, particularly in passages requiring forceful utterance.

Miss Thomas is not far from the truth; though, in the course of her argument, she discloses her unfamiliarity with the instrument, and magnifies the abuse to such a degree that her objection loses logic and weight.

The number of violinists among the really prominent artists who assail the G string with a violence sufficient to shock the musical sense, is not so great as Miss Thomas imagines. The disease exists, and probably always will exist, in Germany; but it is not, as Miss Thomas imagines, the result of utilizing the entire surface of the bow-hair. In Berlin, at least, it is the natural result of a harmful fiddle diet. The endless study of Spohr (and at a period when the cultivation of tone has received little or no consideration) is chiefly accountable for the general impurity of tone that characterizes the performances of those who have received their training at the Hochschule.

When Miss Thomas suggests the elevation of the left side of the bridge in order to avoid the disagreeable rasping under discussion, she is, unconsciously, guilty of an absurdity. Had she examined the modern violin bridge, she would have discovered that her suggestion has long since been anticipated and put into effect, and that all over the civilized world where fiddles are made and played upon, the bridge is cut higher on the left than on the right side.

I cannot better illustrate the Berlin student's peculiar conception of good and bad, than by relating an experience I once had at the Hochschule. It was at one of the morning rehearsals of the Joachim Quartet, held for the special and exclusive benefit and pleasure of Hochschule students. Joachim, a master bowist, was, on this particular occasion, not over-careful in manipulating the bow in the performance of a Beethoven quartet. Frequently he attacked the G string with unnecessary vigor, and the result was a

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succession of harsh and disagreeable sounds. My admiration of the great master did not, however, deprive me of my appreciation of good tone; and I could not resist turning to a young lady who had been clinging to the Hochschule for more years than is necessary to mention, and giving mild expression to my amazement. And what do you suppose this young lady said, accompanying her statement with a frown of displeasure? "Joseph Joachim may scrape the G string as much as he chooses, and his tone will remain infinitely purer and better than that of all other violinists!"

* * *

An enthusiastic believer in the musical possibilities of the nickel-in-the-slot machine has invented a new usefulness for the much-despised banjo. One may now go to Siegel & Cooper's and various other establishments in New York, drop a nickel in the slot, and experience the exquisite delight of hearing Lohengrin or the Ninth Symphony performed by an instrument which the prejudiced and unthinking musician has hitherto pronounced incapable of musical production.

And now we learn that Mr. Bruce Miller, musical inventor, has dispensed with the need of human agility as far as the bass viol is concerned. This respectable member of the viol family has been supplied with such mechanical internals that it is always ready to do business for an admiring audience regardless of the whereabouts of its old-time master. The Chicago "News," however, seems slightly dubious on the score of the actual musical results attained by Mr. Bruce in his latest invention. After eulogizing the inventor and his mechanical viol, it shakes its head wisely and sadly, and says, "it is a question whether a violin played by a machine can ever give forth such soul-stirring, heart-breaking, hair-raising and otherwise pleasing sounds as an empty violin played by an ordinary man." Surely, Chicago's musical future need occasion us no further anxiety!

* * *

A wail has gone up in Toronto, Ont., against those critics who are insatiable in their demands for tone-volume from visiting violinists. The "Globe" alludes to the manifest injustice of New York critics who took exception to the small tone produced by Ysaye and Lady Hallé, and goes on to enumerate the reasons why, in the United States, it is impossible for a violinist to impress an audience with the true largeness of his tone. The fault, says this paper, lies not with the violinist, but may in most cases be attributed to the unreasonable dimensions of our concert halls. A truth, indeed. But the critics have not yet considered the matter from this standpoint, and the fiddler must grin and bear it.

GEORGE LEHMANN.

Thomas Talks.—Admirable, indeed, are the remarks Theodore Thomas made a few days ago about popular music: "The clamor for so-called 'popular' music makes it impossible to present a good programme without the support of the 'influential minority,' and yet a person who clamors for 'popular music' does not know that he only means familiar music; that Beethoven's symphonies would soon become as popular to him as the Star Spangled Banner if he only heard them as often, and that it is only his unfamiliarity with the great classic masterpieces which prevents his enjoyment of them."

THROWING HIMSELF BOUQUETS.

A story is told of Carl Streitman, who is still singing in Vienna, about his receiving so many bouquets from his feminine admirers that his companions of the stage would not believe they were all the spontaneous tributes of admiring women. One comedian in the company at the "Theatre An der Wien" investigated the source of all these gifts, and claimed to know positively that the tenor had an arrangement with the keeper of a cemetery who presented him with a wreath or a bouquet every day, and then returned the token to its proper place on the following day. This story was everywhere told about Streitman. One night he received a ship made of flowers, and a number of friends hurried to the comedian who had first told the story. "You see now how unjust you were," he said. "That ship of flowers could never have come from the cemetery." "Of course it did," answered the actor, "and it proves just what I said. One of the highest officers in the navy was buried this morning."

Lecture on Indian Music.—A very interesting lecture was recently given at the Art Institute, Chicago, by Miss Frances Densmore. The talk embodied some of the results of Miss Densmore's study of Indian music, and demonstrated that there is in the music of the Red man something more than mere tom-tom pounding, and shouting. The musical illustrations, selections by the Bachs and Beethovens of the Omaha, Pawnee, Tigua, and Nass River tribes, were presented by Miss Grace Sarlls, a vocal quartet, and by Miss Densmore, herself an able musician.

Lehmann and Vivisection.—It is well known that Mme. Lilli Lehmann takes an active interest in the fight against vivisection. She is now sending an appeal through the mails, which begins: "It is a fight that will extend beyond the limits of my life, but I will fight it, as will others—thousands of others—after me, until victory results. I appeal for help to the church, teacher of Christian mercy, and the lawmakers, and I implore the press, the greatest power of our time, to assist me, and to become more than ever fighters in the cause—the abolition of the greatest disgrace of our century."

San Francisco Singers.—Mrs. J. E. Birmingham, a pupil of Bouhy, in Paris, has returned to her home in San Francisco, and recently received this significant praise in "Town Talk," from Mr. Batchelder, the well-known critic: "Mrs. J. E. Birmingham, well known in social and musical circles, has recently returned from a three years' sojourn in London and Paris. I have had the pleasure of listening to this charming singer since her return, and was surprised at the remarkable results achieved both in voice development and style." Miss Lilian K. Slinkey has just returned to San Francisco after spending several years in voice culture with eminent teachers in Milan, Italy. It is her intention to start a studio in San Francisco at an early date. Another song-bird is lost to California in the marriage of Miss Jeanette Wilcox and A. A. Kraft, of Spokane, Wash. When Miss Wilcox went to Honolulu about two years ago, a rumor went the rounds that she was to marry a wealthy planter in the Hawaiian islands, but the groom is a business man of Spokane. He is a brother of Mrs. J. E. Birmingham.

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Enter young lady. Mr. Cantplay is seated at his desk, oblivious to everything and everybody. Young lady divests herself of her wraps, and coughs several times. Finally she ventures to seat herself before the piano, and touches the keys softly.

Mr. Cantplay (turns): "Ah, Miss Goodthing, you here? Pray pardon me; I was composing. A new concerto for piano. I'll probably play it in the Fall." (Turns the manuscript face downward.)

Miss Goodthing: "You're a remarkably quick worker, Mr. Cantplay. Have you finished that symphony you were writing last week?"

Mr. C.: "Symphony? (quickly). Oh, symphony! Why, yes, yes, indeed. Finished it a few days later. Quite a job, too, I assure you."

Miss G.: "How I wish I could do such things."

Mr. C. (charitably): "All in due time, my dear Miss Goodthing. I did not always compose. It seems like a dream to me to-day, when I think of composing symphonies and concertos. Have you been to any concerts lately, Sauer, Rosenthal, MacDowell?"

Miss G.: "I heard Sauer and MacDowell."

Mr. C.: "I don't care for Sauer; there's no form about his playing. It's all extremes; either pianissimo or pounding. And MacDowell is dry. He lacks magnetism. I pointed out several places to him—I know him very well—in the Mozart Fantasie last week where I thought he could have obtained better effects. I noticed he did them, too. Have you heard Lady Hallé?"

Miss G.: "Yes, at the Philharmonic concert."

Mr. C.: "A very gifted woman; but with her, aestheticism exceeds virtuosity. It is a predominance of the spiritual over the material, so to speak."

Miss G. (fingers her music nervously): "Yes, sir."

Mr. C.: "I'm afraid I'm getting beyond you. (Pulls out his watch.) Dear, dear; here's ten minutes of your lesson gone. You mustn't ask so many questions."

Miss G.: "I—"

Mr. C.: "What am I to hear to-day?"

Miss G.: "I prepared the Schumann 'Arabeske.'"

Mr. C.: "Ah, Schumann, one of the greatest of our tone-poets. What melody, what true inspiration. That second part in the 'Arabeske,' that sad part, you know—"

Miss G. (rises):—

Mr. C.: "Never mind—there's no time this morning. Some day I must play it for you. Do you know what the Romantic Epoch in music is? No? Schumann belonged to that."

Miss G.: "Was it a club?"

Mr. C.: "Oh, dear, no. It was a certain period of time when every composer wrote romantic music. Romanticism in its simplest form—"

Miss G.: "When did Schumann die?"

Mr. C.: "Eh? Schumann? He died in an asylum, you know. Jumped from a window. Very sad, very sad, indeed. Well, let us begin."

Miss G. (plays a few measures, then stops and says): "I'm not sure about the fingering here."

Mr. C. (quickly): "I was about to say that it sounded somewhat uneven. Let me see the place. (Examines it critically.) Um—yes—that's very tricky. Well, you know, almost any fingering would do here. I believe in Liszt's system. 'Cantplay,' he used to say, 'fingering is a matter of individuality. Everybody must find his own fingering.' It's a great system, Miss Goodthing; and even though you think me tyrannical, I shall adopt it with you. That's how I acquired my knowledge of fingering—which is second

to nobody's, as Rubinstein often assured me. Now go on, please."

Miss G. (plays some more measures, stops and says timidly): "I think that's wrong."

Mr. C.: "No, that was all right. Play it again."

Miss G. (plays again and looks inquiringly at Mr. C.).

Mr. C. (nervously): "It doesn't sound right, does it?"

Miss G.: "No, indeed."

Mr. C.: "Play it once more, very slowly and without pedal."

Miss G. (plays it a third time).

Mr. C. (mops his forehead and stares hard at the music): "It's certainly extraordinary. You are playing the notes on the page."

Miss G. (anxiously): "Yes."

Mr. C.: "It must be a misprint. Now, once more, please."

Miss G. (begins and breaks out): "Oh, dear; how stupid of me. I see it all now. It's major, of course, and I've been playing minor."

Mr. C. (brightens up and laughs with strange vehemence): "Well, at last. Really, Miss Goodthing, I did not expect that from you. I felt like telling you, but I was certain that you would see it. Leschetizky's method, you know. 'Never point out a mistake,' he used to say; 'a pupil remembers it much better if he finds it out for himself.' That's Leschetizky's picture over there, to the left—yes, certainly, look at it, and turn it around—there's an autograph on it."

Miss G. (reads brokenly): "'Pas pour publication,' Theodore Leschetizky."

Mr. C.: "You don't understand French, do you?"

Miss G.: "No."

Mr. C.: "That means: 'To my dear friend and assistant.'

Miss G.: "How lovely to have such souvenirs. You knew them all, didn't you? Did you meet Chopin, too?"

Mr. C.: "No—he was before my time; but I would have known him had he lived long enough."

A knock is heard at the door.

Mr. C. (glances at his watch): "How the time flew to-day. That must be Miss Easy."

Miss G.: "Isn't my quarter over to-day, Mr. Cantplay?"

Mr. C.: "I'm sure I don't know. I never bother with the practical side of my affairs."

(While Miss G. puts on her bonnet, Mr. C. pulls out his cuff several inches and glances at it quickly.)

Mr. C.: "Oh, by the way, it just strikes me that my secretary told me this morning your quarter is at an end to-day. I never should have thought of it."

Miss G.: "Oh, very well. I'll tell papa to send you a check to-morrow. Goodby."

Mr. C. (bows her out): "Goodby. I was greatly pleased with your lesson to-day. You're improving. Never get discouraged. 'Slow, but sure,' as Rosenthal said to me recently."

Miss G.: "It's so easy for you great players to say that."

Mr. C. (modestly): "Oh, no, we mean it. Rosenthal and I can afford to tell the truth in such matters. Ah, Miss Easy, good morning; come right in."

As the two young ladies pass in the hall, Miss G. whispers to Miss E.: "He's great this morning. I tell you, there's not another teacher like him in town."

And Miss Goodthing spoke the truth.

LEONARD LIEBLING.

PIANO AND FORTE.

A Toledo paper has some very complimentary things to say about one of the best pianists there: "Mr. Boscovitz is a good sample of the tireless musician; he is never happy unless he is working. He has composed an immense number of piano works, how many I dare not say, and has just had two dainty Morceaux published and catalogued by Schirmer, a 'Morning Song' and an 'Evening Song.' He has an order from this publisher to transcribe twelve old fashioned songs, minuets and jigs for the piano, and is now working on them. Some of these pieces date back to the fifteenth and sixteenth centuries and are very quaint and interesting."

Mr. Emil Liebling, the Chicago director of the music department at the Dower College, Milwaukee, recently gave a lecture and a Chopin-Schumann recital there, before a large and very enthusiastic audience. A local paper said: "Mr. Liebling is a musician and teacher of long and high standing in the West, and his work in connection with the College should produce the best results."

Paderevski's American tour next Fall will last four months. He will go as far West as San Francisco, Portland, and Tacoma.

Mr. Albert Lockwood, the well-known New York pianist, has not been playing much in public this winter,

but his private engagements have been many and remunerative. He is also a successful teacher.

Mr. Wm. C. E. Seboeck, the Chicago pianist, who is residing in Frankfurt, Germany, and about whose splendid work abroad, mention has occasionally been made in these columns, recently assisted Lillian Blauvelt at her concert in the Saalbau, Frankfurt. Mr. Seboeck played some Chopin numbers and Liszt's arrangement of the "Liebestod" from "Tristan and Isolde," all of which earned enthusiastic appreciation from the local critics. They spoke especially well of Mr. Seboeck's sympathetic tone.

Sauer played in Providence, R. I., not long ago, and his conquest of the audience is thus interestingly described in the "Journal": "At the beginning of the recital there was a manifest air of expectancy and polite applause. A little later expectancy became merged into certainty, marked by corresponding demonstrations of pleasure and cordial approval. At the programme's close there was wild enthusiasm."

Mr. Edward Schneider, a young San José pianist and composer, at present in Berlin, Germany, has been most active with his pen of late. He has completed a sextet for the Richard Arnold String Sextet, of New York, which is to be played by them in May. Mr. Schneider and his young wife, an accomplished singer, will be in New York for its production.

One day last week Frank Milligan, the Rochester child pianist, received from Rosenthal, at Syracuse, an invitation to visit him there. Accompanied by his father, young Milligan went to Syracuse and spent the day. Rosenthal expressed himself as highly pleased with the boy's proficiency and progress in his studies, and paid a high compliment to Herve D. Wilkins, under whose instruction young Milligan has been for the last three years.

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MADELINE SCHILLER.



For Publishers' Announcements, see Page 24.

New York, March 25, 1899.

THE BOOK OF REVELATIONS.

Chapter IX.—The Artists and the Managers.

Some experiences that our good friend Moriz Rosenthal has recently made on his concert tour, especially in the State of New York, illustrate the relations between artists and their so-called managers.

When Mr. Rosenthal played the first time in Buffalo, which is known as a bad town for entertainments, especially high-class musical ones, the receipts for a single concert were almost \$1,200.00.

When about the same time he played at Syracuse, where there is a strong musical public, the receipts for his concert were about \$400.00; and Mr. Rosenthal was so disappointed at the small audience that he made a speech, in which he declined to accept any encores and also expressed his disappointment in no measured terms.

Why was it that in two towns so near that there was such a radical difference?

The answer is very simple. In Buffalo Mr. Rosenthal's concert was worked up by Mr. Meech, the manager of the local theatre and a young lady who had interested herself with the result that a fine musical, as well as fashionable audience assembled. To this Mr. Rosenthal's manager, Mr. Wolfsohn, and his aids contributed very little.

In Syracuse, where the management was left entirely to the Wolfsohn bureau, little or nothing was done. In this respect the Wolfsohn bureau does not differ from the average run of so-called musical bureaus and managers. It is simply typical of them all.

Such poor management causes many good attractions to fail to draw as they ought, and the artist goes away blaming the country for its lack of musical appreciation, and tells his friends abroad that only the most sensational attractions are sure of a reward here.

The mode of procedure of the so-called musical manager is very simple. He writes some letters to various managers in the various cities, and makes what is called a "date" with such as will give him terms. From time to time, before the arrival of his artist, he will send out a few clippings or a few typewritten notices, generally very badly composed, to these managers, which notices he expects them to get into their local papers.

Having laid out a so-called route, he sends a gentleman ahead who is known as the "advance agent," who travels as rapidly as possible, visiting sometimes two and three towns a day, rushing into newspaper offices with a hand shake here and there and asking everybody to take care of his star.

Perhaps a week or so before the appearance of the artist, some fifty or seventy-five lithographs are dumped upon the local manager, which he is expected to put out to the best advantage. The local advertising is also generally left to the local manager. For this very perfunctory work, which will be seen, on the face of it, to be utterly inefficient and insufficient, the manager of the artist demands a heavy percentage upon his receipts.

The artist arrives, plays to a small house, is dissatisfied and abuses the public. Whereas, as a matter of fact, the fault lies neither with the artist nor with the public, but in the inefficient way in which his coming has been prepared.

On many such occasions the concert is given, and the artist leaves town before the people in the place have really awakened to the fact that such an entertainment was to be given.

If the artist is of the first rank, and is properly handled, that is, if a suitable amount of preparation is made for his coming, he is pretty nearly always sure to have a good house and to be pleased with the reception accorded to him.

At times an artist will suffer from a manager who, though he is active and energetic, utterly lacks discretion and is without the slightest regard for what is decent in pushing the fortunes of his star.

This was the case this season with Emil Sauer, who was pushed by his former manager, R. E. Johnston, much on the lines with which Barnum's advance agent would announce the coming of a three-headed calf. The result was that the public's expectation of Mr. Sauer was entirely wrong, as some of our leading critics announced in their first notices, when they expressed the agreeable surprise that Mr. Sauer had created when he showed that he was an artist in every sense of the word, a man of refinement and culture, and that he had not come over, as Mr. Henderson so cleverly said in the "Times," merely to advertise the new cocktail invented by his vulgar manager.

It has always been a surprise to me that the business of handling artists in this country seems to have drifted into the hands of men who are as unworthy as they are irresponsible. There is without question a great opening for bright, intelligent men, who can speak two or three languages, and who will be content to gain experience, but will understand from the start that success can only be obtained by hard work, backed by perseverance and integrity.

At the commencement of last season, various managers started in New York with loud-mouthed pronunciamientos as to their capacity and their backing.

One of these was Carl Loewenstein, who had made money by selling sweetbreads to the hotel keepers. A chance acquaintance with the late Anton Seidl at the Vienna Bakery inoculated him with the managerial fever, and he gave up sweet-breads to go in for symphony concerts. The very first concert that did not pay wrecked the enterprise, and had it not been for the liberality of the great pianoforte house of Wm. Knabe & Co., Mr. Emil Paur's Sunday and Symphony concerts would not have been given this season.

Mr. W. W. Thomas is another manager, who started out with a large amount of promise. To-day, I understand, he is not to be found, while his office is locked.

I could give you a list of quite-a number of other gentlemen who have all made great promises, but failed at the very first attack.

The management of musical affairs here, with the exception of a few responsible men like Maurice Grau, Mr. Adams, of the Chicago Auditorium; Mr. Ellis, of the Ellis-Damrosch Opera Co., and some others, is in the hands of men who are ignorant, lazy and entirely untrustworthy. This condition of affairs is a reproach to the country, and a very severe strain and anxiety to our professionals, foreign as well as native.

Many of the so-called bureaus for the engagement of concert singers, for the procuring of positions in church choirs and schools, are swindles of the worst character. After the professional has paid his or her admission fee, absolutely nothing is done. In some instances the men at the head of these concerns have been known to go so far as to ask large sums to procure an engagement or to give a concert or two, which money they generally confiscate, leaving the poor professional afterwards to suffer the indignity of being connected with a large number of unpaid bills or having to find money to pay them a second time.

When we consider the large amount the public annually pays for music, it does seem hard that this particular feature of our musical life should be in the condition that it is.

JOHN C. FREUND.

Madrid Wants Nordica.—Mme. Nordica has received an offer from Madrid, where the "Ring of the Nibelung" is to be produced this summer, to sing Brünnhilde eight times. Mme. Nordica has been obliged to decline the offer owing to her engagement at Covent Garden with the Maurice Grau Opera Company.

Maurel Shows Fight.—Victor Maurel, of the Metropolitan Opera House Company, is determined to fight the claim which Marguerite Hall has made against him for \$350 alleged damages to her apartments during the occupancy of them by the baritone several months ago. He has retained A. H. Hummel to apply to have the attachment against his salary vacated. Maurel expects to sail for Europe on April 11.

A RECITAL AND A LECTURE.

I dropped into Carnegie Hall last Tuesday, where Sauer was giving his third recital, just in time to hear him play the last movement from Beethoven's "Waldstein" sonata, C major, op. 53.

If the first movement and the lovely intermezzo were given in the same style as the rondo, then the whole must have been a notable performance. What I heard was done with such charm, ease and finish as had previously been displayed not even by Sauer himself—the acknowledged master of that school of pianism.

Schubert's soulful G major impromptu, op. 90, No. 3, and Mendelssohn's well-known prelude, op. 104, No. 1, formed the next division of the programme, and in these numbers alone, so different in character and intention, Sauer revealed emotional resource and variety in tone-color sufficient to stamp him as one of the most poetical pianists of our time.

Some persons, old enough to know what they are talking about, have called Sauer's playing a reversion to the romanticism of Thalberg and his followers. If that be true, one cannot help but regret that this style is no longer the fashion.

A group of Chopin numbers, the F minor fantasia, the F major nocturne, op. 15, and the so-called "Butterfly" etude, was received with great enthusiasm by the large audience, composed chiefly of ladies. The fantasia was a marvelous piece of work, both in interpretation and execution. An encore seemed imperative, so Sauer added the Rubinstein staccato study in C major, op. 17, played with iron wrists, in the most daring tempo I have ever heard.

Duty called to another part of the Carnegie building, so I could not remain to hear the other numbers on the programme, Sgambati's "Nenia," Sauer's "Propos de Bal" and Etude de Concert, No. 1, and Liszt's "Norma" paraphrase.

Upstairs, in the Chamber Music Hall, I came upon another numerous audience of ladies, sitting before a grand piano, upon which Mr. Walter Damrosch was playing the prayer from "Rienzi."

The occasion was the third of Mr. Björksten's series of musical lectures, and the subject was "Wagner as a Melodist."

Mr. Damrosch is an engaging and competent speaker, whose entire unconventionality and lack of all self-consciousness lend his remarks a force seldom found in the stultified utterances of the man primed with a carefully prepared speech or a written essay.

Mr. Damrosch sat before his piano, talked most entertainingly, at times very humorously, illustrated many points by playing and singing—after a pretty apology for his lack of voice—and gracefully introduced some of Mr. Björksten's pupils, who sang a difficult Wagner programme in a manner that reflects highest credit on their able instructor.

Miss Elizabeth Dodge, Miss Jeannette Gossette, Miss Eleanor Patterson, Miss Fannie Kirschberg, Mr. Hugh Whitfield Martin and Mr. Patrick Motley were the excellent artist-pupils.

Of the numerous persons who are now lecturing on Wagner, Mr. Damrosch is by far the best informed and the most interesting.

LEONARD LIEBLING.

BOSTON SYMPHONY CONCERT.

The fifth and last afternoon concert of this season's series by the Boston Symphony Orchestra, took place on Wednesday afternoon at Carnegie Hall.

The programme consisted of Mendelssohn's "Fingal's Cave," overture, Tschaikowsky's B flat minor concerto for piano, Chabrier's "Bourée Fantasque," and Brahms' symphony in D major.

The orchestra, under Gericke, again revealed all those excellent points which have made it famous.

Teresa Carreño, the soloist, achieved remarkable success. Her playing will be reviewed at length in the next week's issue of MUSICAL AMERICA.

Atlanta Musician III.—Mr. Frank Pearson, of Atlanta, Ga., one of the best known musicians in that city, was suddenly seized with a stroke of partial paralysis last week. It is expected that he will recover.

Van Dyck's Farewell.—The Wednesday evening performance of "Tannhäuser," at the Metropolitan Opera House, New York, marked M. Van Dyck's farewell appearance in this country, and the expressions of sympathy and good will on the part of his audience were frequent and pronounced. M. Van Dyck said after the performance that he had enjoyed his season in New York immensely, and expected to return annually for several years to come. "I liked everything about my sojourn," he said, "except the climate. That you must acknowledge is very trying. The house is excellent to sing in, and the public most charming."

THE WEEK'S OPERA.

The dying days of the season at the Metropolitan Opera House bring nothing new, nothing in the way of performances or individual achievements that have not been discussed and eulogized in these columns many times during the past Winter. The work of all the principals should be thoroughly familiar to the readers of this paper, and further detailed repetitions would therefore degenerate into so much perfunctory praise—for, we are glad to say, that criticism has been pretty well disarmed this season by Mr. Grau's unexcelled presentations.

On Thursday we had "Siegfried," as the third of the afternoon cycle performances; on Friday, "Le Prophète," with Jean de Reszke; on Saturday afternoon, Mancinelli's "Ero e Leandro," which repeated its success of the first performance; in the evening, "Don Giovanni." On Monday afternoon came the finish of the Wagner cycle, with "Die Göterdämmerung," M. Jean de Reszke and Frau Lehmann in the chief rôles; and in the evening, "Lucia," which gave Sembrich a final chance to shine with her usual lustre. Wednesday evening's performance was "Tannhäuser," well given, and well attended. The audiences during the week were large.

MAC DOWELL RECITAL.

Professor Edward A. MacDowell, of Columbia University, one of our representative American composers, gave a piano recital on Friday of last week, at Mendelsohn Hall.

His programme contained Mozart's fantasia in D, Rameau's "Les trois Mains," Schubert's impromptu in E flat, Grieg's nocturne, Opus 54, No. 5; Templeton Strong's "Midsummer Night's Dream," the slow movement from the player's "Sonata Tragica," and his "Sonata Eroica," "From an Indian Lodge," "To a Water Lilly," "Elfin Dance," "In Mid-Ocean," "Shadow Dance," poem, Opus 31, No. 2, and concert study, Opus 36.

Of course the main interest centred in Prof. MacDowell's playing of his own compositions, and rightly so, for he had chosen some pieces that had not yet been heard here in concert.

The well-known characteristics of his compositions, tangible, sprightly melody, and fanciful, original treatment, are also apparent in these unfamiliar numbers, the best of which is a bit of tender tone-poetry called "From an Indian Lodge."

The "Sonata Eroica," which compares favorably with the very best works in that form, should figure in every pianist's répertoire. It is noble music, beautiful in conception and execution. It could well take the place on recital programmes of some of the more uninteresting Beethoven sonatas to which we are frequently treated.

As a pianist, Prof. MacDowell is legitimate rather than brilliant, convincing rather than magnetic. His touch is a trifle hard, and his wrist work inelastic, as if from lack of practise.

Prof. MacDowell gave great pleasure, however, and a large and enthusiastic audience applauded him to the echo.

MUSIC TO BRIDGE THE OCEAN.

There is to be a concert at the Seventh Regiment Armory, New York, on Saturday night, March 25. It is not to be an ordinary concert with the single interest of musical entertainment. It is to be a pretext for a ratification of the bonds of sentiment that now bind two great countries. Bandsmen of England in scarlet coats and bearskins will blow their horns and beat their drums in unison with the blue and gray clad musicians of an American corps, and the martial music will bridge 3,000 miles of deep water.

This international affair will enlist the services of Neyer's Seventh Regiment Band, Godfrey's British Guardsmen's Band and a corps of Highland bagpipers. The programme will be varied with selections to please every taste. There will be fantasias depicting war, potpourris of favorite operas, popular melodies, songs of sentiment and rhythmic dance measures.

Melba Injured.—At a dinner given last Sunday in San Francisco, to Mme. Melba, and several other members of the Ellis Opera Company, at the home of Mr. and Mrs. M. H. De Young, a bronze statue that fell from its pedestal in some unaccountable way, struck Mme. Melba on the crown of the head, prostrating her. She was unconscious for fifteen minutes, but finally recovered, and now feels no ill effects from the accident, except a large lump on the top of her head. She sang the next night.

Roderick Recital.—A song recital was given by Mme. Roderick's pupils at her New York residence, on Saturday afternoon, March 18. The programme consisted of solos, quartets, and trios, which were well chosen and charmingly performed by Miss Ernestine Orton, Miss Margaret Whiches, Miss Bessie Barden, Mrs. Amy Faulkner, Mrs. Rachel Wertheimer and Miss Dorothy Parkhurst. Mr. Harry Hughes, a pupil of Emilio Belari, also sang, and pleased immensely.

PHILHARMONIC CONCERT.

The seventh public rehearsal and evening concert of the Philharmonic Society took place at Carnegie Hall on last Friday and Saturday.

The programme embraced Bach's familiar suite in D minor, Brahms' violin concerto, played by Lady Hallé, and Berlioz' "Symphonie Fantastique."

Mr. Paur directed with all of his accustomed energy and enthusiasm, but his men were in their familiar "Philharmonic mood, which nothing but a dynamite bomb, placed under the stage, could have dispelled. It certainly cannot be said of this orchestra, as of some others, that "they play well even in their sleep."

Lady Hallé, of whom great things were expected, failed to confirm the good impression she made at her début here some weeks ago. Of course the Brahms concerto, a vague, formless fantasie, without melody—except for the trivial theme in the last movement—is not a good violin piece, but much more could have been made of it than appeared in Lady Hallé's dry, perfunctory performance, which was not even good in technical execution.

Mr. Paur is one of those conductors who never seems to tire of his work, who is always willing and ready to give all that there is in him. We have not enough of such conductors.

EMIL PAUR AND OTTO WISSNER.

BROOKLYN, March 18, 1899.

EDITOR MUSICAL AMERICA:

In your "Passing Show" in this week's paper you speak of Mr. Paur, as follows:

"Some say that the contract made with Otto Wissner, the Brooklyn piano maker, for a short tour of two or three weeks, prevents Mr. Paur from playing the Knabe piano." I wish to correct that part of the statement which refers to the contract with me. Mr. Paur has no contract with me whatever. Mr. Geo. W. Colby has a contract with Mr. Paur and has the orchestra for the coming Spring tour, and informed me that Mr. Paur would like to use my piano both in his own house and on his tour, if I would furnish the instruments and the advertising matter. I accepted his proposition. That is all I have to do with the matter.

Yours respectfully,

O. WISSNER.

[With reference to the above statement by Mr. Wissner, it would be interesting to know what Mr. Paur has to say on the subject.—Editor MUSICAL AMERICA.]

Troy Students.—The recent concert given by the pupils of the Seminary Conservatory of Music, Troy, N. Y., was called by the "Record": "The best in the history of the school." There are few musical institutions in New York State that do better work than the Troy Seminary—and its head is a woman.

Nikisch to Go to Russia.—The Berlin Philharmonic Orchestra, under the direction of Arthur Nikisch, will visit St. Petersburg next May, giving two concerts in the Russian capital. This will be the first visit of the Philharmonic Orchestra to Russia. Moscow, Kiev, Riga and a few other of the larger cities will also be visited. The trip will last about four weeks.

Binghamton Music.—The second concert in this season's series was given by the Binghamton Choral Club, W. H. Hoerrner, conducting, on March 14, before a large audience. The soloists, all of whom were favorably received, were Miss Hildegaard Hoffmann, soprano, of Brooklyn; Mrs. C. H. Hitchcock, contralto, of Binghamton; Mr. Chas. A. Rice, tenor, of New York; and Mr. Arthur Beresford, basso, of Boston. The third and last concert will be given in May, when Gade's "Crusaders" is to be sung.

Nashville's New Violinist.—It looks as though our native violinists are coming into their own slowly, but surely. This is from a Nashville paper: "One of the most notable acquisitions to the professional ranks of Nashville's musical circles is Hugh Guest, who comes to make his home permanently among us. Mr. Guest is fresh from a long course of musical instruction under some of the most notable teachers of violin in America, not the least of whom is Max Bendix and the eminent Jacobsohn. He has also played in some famous orchestras, notably in the Cincinnati Symphony, under Van der Stucken."

Perosi's Popularity.—A despatch from Rome to the New York "Herald," dated March 19, says: "Don Perosi, the illustrious successor of Palestrina, is now in Paris, where he is conducting the Lamoureux concerts, but his 'Passion du Christ' is being given here to-day, at the Palace of Fine Art, where enthusiasts have not hesitated to brave bronchitis (owing to the bad arrangements of the hall) to applaud this masterly work, the finest of the master's oratorios, according to Roman opinion. The orchestra numbered a hundred and the chorus of singers from the churches 150, under the direction of Signor Gaetano Cimini. A finer performance of the choruses has never been given."

New Philadelphia Violinist.—Since the return to Philadelphia, from Europe, of Mr. Edgar S. Fischer, his services have been greatly in demand, and aside from his work at the Temple College, where he is in charge of the violin department, he delights large audiences almost weekly with his artistic playing. He received very flattering notices from Philadelphia critics for his playing of Dvorak's "Mazurka" and Hauser's "Rhapsodie Hongroise" at a recent musicale at the Temple. His playing at the recital of Miss A. Ethel Skilton, last week, was also flatteringly noticed in the papers. Mr. Fischer has it in his power to become Philadelphia's leading violinist.

"Lohengrin" for Charity.—"Lohengrin" was given at the Metropolitan Opera House on Tuesday, for the benefit of the German Press Club fund. There was a representative German-American audience, and it was stated that about \$3,000 would go to the fund as a result of the performance. The performance passed off admirably. Herr Dippel was Lohengrin; Mme. Nordica, Elsa; Miss Brema, Ortrud; M. Edouard de Reszke, King Henry; Mr. Bispham, Telramund, and Herr Muhlmann, the Herald. There were curtain calls after each act.

Chickering Musicales.—Owing to dearth of space, there was crowded out of our columns last week the notice of a concert which should have had a prominent place and most enthusiastic comment. This was the third of the high-class chamber-music musicales given at Chickering Hall, New York, by the Dannreuther Quartet, under the direct auspices of Messrs. Chickering & Sons. The programme contained numbers by Hauptmann, Martucci and Rheinberger, which in themselves spoke eloquently of the ambition and accomplishments of Mr. Dannreuther and his associates, for these works are never heard in New York. The quartet played with the same finish and temperament that has before been pointed out by us as its leading characteristics. Mr. Emil Schenck proved himself a rare artist in the Martucci Sonata, played with Mr. George Valkenstein, pianist.

Leo Stern Returns.—The famous English violoncellist, Leo Stern, who recently came to New York with his wife, Mme. Suzanne Adams, of the Grau Opera Company, and then went back to England in order to fill important concert engagements there, has arrived in New York once more, and will remain until the Grau Company disbands. Mr. Stern's engagements abroad lasted until almost the moment of his departure, for he played in Brighton on the evening of March 10, and left for America on March 11. Mr. Stern has brought with him some superlative comments on his recent performances abroad. The Edinburgh "Advertiser" said: "Mr. Stern is in the front rank of players on the violoncello." The Cheltenham "Examiner" finds that: "The lightness, delicacy, and daintiness of Mr. Stern's playing were beyond praise, and it is indeed a rare pleasure to hear such artistic effect and, at the same time, such phenomenal virtuosity." Another Edinburgh paper says: "Mr. Stern is in the front rank of players of this beautiful instrument, and his manipulation of it in a piece by Tschaikowsky showed at once how perfect are his technical accomplishments." Mr. Stern will play in Ireland and Scotland during April and May, with Miss Clara Butt, at whose concerts also in America next season, he will be the artistic partner. Mr. Stern is one of the few successful violoncellists of to-day.

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MUSICAL SAN FRANCISCO.

SAN FRANCISCO, March 15, 1899.

The all-absorbing musical interest here is the Ellis grand opera season, that was inaugurated in a blaze of glory on Monday. The b. of g. aforesaid was in no small degree owing to the rehabilitation of our old Grand Opera House, in Mission street—a convenient, but poor location, on the south side, away from the centre of fashion.

After a long dearth of the "real big thing" in fashion and music, it was a decided novelty to behold the opening night. Every seat and every box was occupied. The house holds 3,000. The audience was brilliant with all that wealth can obtain in the way of adornment. Outside, the street was thronged with impecunious peris looking at the paradise and host of fortunate angels who could enter to hear Melba sing in Gounod's "Faust." It was almost an epoch. But despite all these favorable conditions the first night of the opera contained several disappointments. The tenor, Bonnard, was grippy, and Pandolfini had to take his place at an hour's notice. Although he sang tastefully and well, his voice seemed a trifle shy for the grandest sort of high-priced opera.

Another worry was owing to an experiment regarding the location of the orchestra. With the exception of about twenty strings, the others were buried in a cave under the footlights, whence their windy output reached the audience through a cleft about four feet high, and did not reach the stage at all. The conductor was in distress to keep things together, especially in the march scene, when a brass band was "on deck," playing against another lot in "the hold."

This plan was abandoned at the next performance, last night, when the twin works, "Cavalleria" and "Pagliacci," were sung. The orchestra, exhumed from its sepulchre, showed up to immense advantage, and gave the modern stuff wherein the instrumentation is of so much importance, so well that it would have been a symphony had there been no singing, stage or action.

Although the first night Melba furore had given place to an off-night amplitude of seating capacity, the smaller audience was far more enthusiastic and better pleased than when "Faust" was sung. And they showed it, too. Little Miss Chalia, the pretty Cuban brunette, who sang Santuzza and Nedda, made a decided hit, in the estimation of every one present. She is the ideal embodiment of these Latin ladies, and in voice and dramatic expression left very little to be desired in their portrayal. The company is an object of special hostility from the demon of coughs and colds, for three of its men are hors de combat. This, though, gave us the pleasure of hearing Sig. F. Michelena once more, he having been dragged from the retirement of his vocal studio to grace the scene and show his admirable art as Canio. Of course, he got a hearty reception, and deserved it.

To-night Melba will sing to a packed house her latest rôle in "La Bohème." She will have an intelligent audience, for this work is probably better known and better liked in San Francisco than in any other American city. It was sung here about a dozen times by the little squad of Italians, who knew it so well that they were almost "it." So much so, indeed, that I almost fancy we shall miss their identity, even in the more pretentious representation Melba and her cohorts will give to-night. But, though we had a very good orchestra then, the fifty-two players in the Ellis Company will reveal its symphonic splendor in a way to open up unsuspected beauties.

There is no doubt regarding the success of the season, which is for only two weeks. It is raining hard, but that only makes San Franciscans feel richer and more free-handed with money.

Sousa returned for three more concerts in the California Theatre last week, and packed the house, with a Wagner night, a dance-music night, and one devoted to Sousa's own compositions. His band, and his own firm, intelligent and surprisingly interesting conducting have never appeared to such good advantage. H. M. BOSWORTH.

Providence Concert.—At their second concert of this season, the Arion Club, Providence, R. I., performed Sullivan's "Golden Legend" with notable success. The soloists were: Miss S. Marcia Craft, soprano; Miss Edmonds, contralto; George Leon Moore, tenor; and Gwilym Miles, baritone. Dr. Jordan was the able conductor.

MUSICAL CHICAGO.

CHICAGO, March 21, 1899.

The Spiering Quartet had a good-sized and thoroughly appreciative audience at their fourth concert last Tuesday night. Instead of the César Franck sonata, as announced at first, a quintet—Dvorák's A major, op. 81—was substituted. The main interest was centred in the quartet on "Belaieff," by the four Russian composers, Rimsky-Korsakoff, Borodine, Liadov and Glazounow, which had its first performance in Chicago. As usual, the quartet played with exquisite taste and finish, entering into the spirit of their work with earnestness and unanimity. In the quintet for clarinet and strings Mr. Roehrborn, the clarinetist, distinguished himself for beauty of tone, faultless technic and breadth of phrasing. It was a beautiful number, beautifully played. If the general public of music-lovers only knew what a treat it is to listen to such a programme as that last Tuesday night! The piano quintet enlisted Leopold Godowsky, whose extraordinary genius as a pianist is now conceded by those who wilfully misunderstood his early efforts in this city.

Mme. Selma Goldzier, of New York, has become a wonderfully successful favorite with the best Jewish society element. Mme. Goldzier came especially to participate in the Jochannoh Lodge celebration recently, and so great was the favor with which her readings were received that she remained and appeared at the Standard and other clubs. She has a most charming personality, and a delivery that is graciousness personified. She thoroughly enthused the audience with the fervor of her dramatic intensity.

A great deal could be said about some of the agencies in this city which profess to manage recitals, concerts, etc., and incidentally furnish professional people engagements. It would appear, however, that the climax is reached when professional singers will pay a registration fee in advance.

There is no reason why a commission should not be paid to a bureau or agent that is the means of directly securing an engagement for a musician, because it is legitimate and honest. The commission is not due unless an engagement is furnished, and in no case should be in advance. It looks suspicious to be requested to pay a fee for registration. Two things are very patent; either the applicant is thus confessedly dishonest or the agent wants money without troubling himself to give any return. The case in mind is that of a competent, but wretchedly poor musician, who gave up the last dollar in advance, and still awaits the engagement.

Whitney Mockridge and Miss Emily Parsons give a concert in Studebaker Hall, March 23.

Eugene Luening is the director of the Milwaukee Society which is to perform Tinell's "Godoleva," April 18. The Milwaukeeans don't do things by halves, but have secured William Wegener and Ffrangcon Davies to sing the principal rôles.

The Spiering Quartet played at Rockford, Ill., on Wednesday evening of last week, and on Thursday gave the fifth concert of the Quadrangle Club series.

The choir of St. James' Episcopal Church, on the north side, shocked the congregation and pastor by singing the "Stabat Mater" in Latin for vespers service. The pastor, Dr. Stone, forbade the choir to sing it in Latin, but Choirmaster Fletcher H. Wheeler refused to be dictated to, and it was sung. The Rev. Dr. Stone was so chagrined over the choir's disobedience that he quit the chancel until the close of the singing. The choirmaster evidently wished to test the congregation's ability to distinguish the words. In many churches the choir may sing in Hottentot or seven other languages, and the congregation still believes it is making an attempt at English.

A large audience was in attendance at the Chicago Orchestra's last concert—in fact, an unusually large gathering. Clarence Eddy, the organist, formerly of Chicago, but now of Paris, was the soloist, and he played a new concerto for organ and orchestra by Bossi, an Italian composer, who intrusted the manuscript to his friend Eddy. Bossi need have no fear as long as he writes music like this concerto—no one will take enough interest to purloin or borrow it from him. Clarence is just as good a mechanic as ever at the organ, in spite of his being a citizen of Paris.

This week French grand opera holds the boards at the Auditorium. Mons. Charley is the manager, and he brought the company from Paris last October for the season at New Orleans.

PHILIP J. MEAHL.

MUSICAL PHILADELPHIA.

PHILADELPHIA, March 20, 1899.

Blanche Marchesi began the musical amusements of last week on Monday afternoon in a song-recital at the Broad Street Theatre, and her second recital on Friday afternoon at the same place concluded them. It is beyond doubt that nature endowed her with a rich and valuable voice, and also complemented her with strong dramatic imagination and abundant emotional instinct. It is equally true that while the two latter possessions have been cultivated to an unusual degree in the environments of an art-life, the voice has been made to sacrifice all its musical qualities, and her vocal methods deserve no other name than vocal devices. The mezzo-voce and pianissimo voice that so much has been said and written about is produced through the medium of that trick wherein the column of air is directed to, and diverted from, the forward portion of the hard palate to almost entirely closed lips. An inartistic device quite easy of accomplishment that has no place in the art of song or any legitimate effect belonging to that art.

While song and music are synonymous in their application to attractive or appreciable sound waves, Mme. Marchesi's preferments must be classed as elocution. Her work may and does appeal to all intellectual minds of a poetical turn, for the reason that her elocution is vivid, and she is endowed with that rarest of all gifts, namely, consistent and appreciative accent in phrase—the most persuasive and convincing petitioner for favor that music possesses, especially when, as in her case, the phrase is absolute in its rhythm. This is Marchesi as we heard her—another startling example of the crime of voice-breaking. As one of a jury, I would acquit her if she murdered her teacher—justifiable matricide.

The only other concert of the week that attracts any special notice was that given by the Manuscript Music Society on Wednesday night. From out the chaff there arose a splendid song, "Abide With Me," by Dr. Hugh A. Clarke; an aria for tenor, with violoncello obligato, by Cauffman, and an impromptu and nocturne for organ by Addicks and Miller respectively.

Mauritz Leefson played Rubinstein's Concerto No. 3, G. major, op. 45 (its first presentation here), at the Musical Fund Hall symphony concert on Thursday afternoon. His playing of the beautiful andante and the forceful allegro excited an enthusiasm that is only witnessed when the greatest executants from abroad delight our audiences. And his delivery of the music was as much the cause for this as the excellence of the score. During the last few bars of the allegro he was playing two bars to the orchestra's one; but a little thing like that now passes without notice at these concerts.

THOMSON.

Baltimore Pianist.—Mr. Luther Conradi, a well-known Baltimore pianist, recently gave a successful recital in his native city. The "Sun" said of him: "Mr. Conradi is a young pianist who promises to become one of the leading artists in the city." He studied in Prague, Bohemia, and also with Richard Burmeister, in Baltimore.

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MUSICAL BOSTON.

BOSTON, March 18, 1899.

The nineteenth concert of the Boston Symphony Orchestra presented the following programme: Suite No. 1, in D minor, op. 43, by Tschaikowsky; concerto for piano No. 2, MacDowell; and Richard Strauss' tone poem, "Death and Transfiguration." Teresa Carreño was the soloist, and gave a performance of the MacDowell concerto that left not one item of desire to be fulfilled upon the part of the most critical listener. It was a superb, consummate performance, bringing forth the most enthusiastic and prolonged applause of the season. What more can be said in praise of this exceptionally gifted artist?

The Tschaikowsky suite, although not in the most exalted vein of the composer, by any means, was nevertheless an interesting and agreeable number, especially as it was played with a better degree of consideration for its dynamic demands than anything Gericke has conducted thus far this season.

In the extraordinary capriciousness of Strauss' tone-poem the orchestra relapsed into the now-established habit of its "rougher renderings," as regards the intended effect of the author, and played regardless of discrimination as concerned the expression of the composer's score.

The obtuseness of Gericke as regards the necessities of the composer's score was in glaring evidence in his reading of this composition.

What an injustice an incompetent or indifferent conductor can do the music of a composer.

Like the actor upon the stage, he can almost turn the inspiration of the author into mediocrity through a commonplace dispensation of the material in hand.

There is not space to dwell upon the items of Gericke's neglect; how he imparted a *con brio* to Strauss' *tranquillo*, and failed to achieve the great climax of the work because of the generally loud, coarse manner of his reading.

Alas, that the efforts of such a superb orchestra should so inartistically be expended.

On the evening of March 14 the seventh chamber concert of the University series was given in Saunderson's Theatre, Cambridge, by the Kneisel Quartet, assisted by Mrs. H. H. A. Beach, the pianist.

The Kneisels played a Tschaikowsky and a Schumann quartet in their incomparable manner.

Mrs. Beach was heard in a sonata for violin and piano of her own composition, assisted by Mr. Kneisel. As a musical composition this sonata is incoherent and purposeless, and showed the lack of necessary training in the higher forms of polyphonic art.

An interesting feature of this performance was the first use in public of the new invention of Mr. Morris Steinert, Sr., called the "Steinertone."

It is an application of a new principle in piano actions whereby the "thug," "thump," or whatever that extraneous sound may be termed that accompanies the stroke of the hammer, is entirely eliminated, and a flowing, uninterrupted tone is substituted.

In my judgment the "Steinertone" is a wonderful advancement in every direction, as regards production of tone in piano-mechanism, and must, if generally adopted, work a revolution in the construction of the modern piano.

It was applied to a splendid Steinway grand on this occasion, and enabled the pianist to gain a tonal effect that blended in harmonious flexibility with the delightful beauty and purity of tone that Mr. Kneisel produced upon his violin.

The acoustical perfection arising from this new application of action-stroke is also realized in a condensed, homogeneous and carrying quality and power that is little less than marvelous when compared with the results of the action of the universally adopted mechanism of the highest grade of concert grands.

Mr. Hugo Heinz gave a song-recital at Steinert Hall on the afternoon of March 16, with the assistance of Mr. Frederick Peachey at the piano. Mr. Heinz gave a varied programme, embracing many authors; but there was little of characteristic variety to it, nevertheless, because of the stereotyped manner of his performance. This handicap consisted in a combination of overloud and boisterous singing, alternated with a soft, breathy and feebly indistinct contrast, a manner that to the critical ear gets exasperating in a very short time. His fortés were violent and fierce, and accompanied with those voice-destroying and ear-dressing sounds called "open tones." The sincerity of Mr. Heinz's purpose and his effort to delineate the sentiment of his selections fell by the way, because of his inability to artistically employ, vocally speaking, a good voice. His training should have fallen to better hands.

The seventh concert of the Kneisel Quartet occurred on the evening of March 13, the programme embracing Beethoven's quartet in B flat major, op. 130; sonata in C major for 'cello (without accompaniment), by Bach; and Brahms' sextet for strings, op. 36. Messrs. Zach and Keller were the assisting players. Praise only must be accorded the efforts of these artists on this occasion. Unless one be hypercritical, the playing of the Kneisel Quartet

must, with rare exceptions, disarm criticism. The masterly performance of Mr. Schroeder in the Bach selection elicited the most enthusiastic applause.

Rosenthal gave a farewell concert here on the afternoon of March 18. He played a Mozart sonata and a Chopin sonata, besides Paganini-Brahms variations, and a number of lesser pieces. All the well-known elements of his phenomenal powers were displayed in ample quality and quantity during his performance, which elicited the most enthusiastic applause. The audience was not a numerous one.

WARREN DAVENPORT.

THE "CREATION" IN BOSTON.

The Händel and Haydn Society gave, on Sunday evening, March 19, a performance of Haydn's "Creation," in commemoration of the one hundredth anniversary of its first performance. Mr. Reinhold L. Herman conducted, and Mrs. Genevieve C. Wilson, soprano; Mr. Ben Davies, tenor, and Mr. Joseph S. Baernstein, bass, were the soloists. Mr. Hiram G. Tucker presided at the organ. The orchestra was composed of players from the Boston Symphony Band.

Mr. Herman conducted the performance with a steady hand, and held firm command over the forces. The chorus sang with promptness and commendable dynamic expression. Under the drilling of Mr. Herman, this body of singers, composed of many new members, constantly advances towards a more and more perfect state of choral effort.

The new plan of dividing the choral force by a great orchestral wedge, and having so many of the players in an elevated, instead of a lower, position, I believe to be a great mistake. The chorus should be as much as possible wholly above the orchestra, and contiguous in its different parts.

Mrs. Wilson has a refined, pleasant voice, naturally, but renders it thin, tremulous and uncertain in pitch, because of a forced action of the breath. Her voice seldom flows; but, on the contrary, is pushed most of the time. The effort is consequently a spasmodic one, with an inclination to drag behind the time and to sing below the pitch. In the aria "On Mighty pens" she squeezed the apparatus until the tone became puny. She sang without affectation, but lent little character to her part. Her articulation is deficient.

Mr. Davies, with his mature style, gave the music of his part with effect. It is to be regretted that he has a habit at times of pinching his tones, and of singing with a breathy, indistinct sound when he attempts to employ his voice softly. His range upwards seems to be limited, and produced only with effort. His breath also occasionally gets back, and then his intonation suffers. Neither is his approximation to the "open tone" quality at times a commendable effort for the observation of the student. A more acute articulation would improve his performance.

Mr. Baernstein has a good voice, but it has been badly trained. The backward location of the column of air makes the quality dry, raspy and rough; consequently his sounds are loud, not full. He scoops often for his notes, and sometimes a vowel form gets into his nose. His intonation is very uncertain, varying both above and below the true pitch. He gave a certain character to the music of his part, but was too deliberate in most of his recitative work. On one cadence he scraped his voice down to low D, producing in the effort the worst sound that the apparatus could possibly emit, for which achievement he earned the enthusiastic applause of the audience. What a satire on the taste of the latter.

On Easter Sunday the society will give Schumann's "Paradise and Peri." Nordica will sing the soprano part.

WARREN DAVENPORT.

Arrives from Paris.—Madame Litta von Elsner, the singer, has arrived in New York from Paris. She is the sister of the late Marie Litta and has won considerable reputation in Europe as an artist. She will give some concerts in the West under the management of Mr. L. M. Ruben.

Shay Recital.—Miss Jessie Shay, New York's accomplished young pianist, will give a recital at Knabe Hall, April 6. This is good news for the local lovers of piano-playing, because Miss Shay always has something to say on her instrument, and she says it well. April has other engagements in store for her, recitals in Bridgeport, Conn., Catskill, N. Y., and Middletown, Conn. On March 18, Miss Shay played at the Bach concert of the Gamut Club, in the Old First Church, New York.

Busy Belari.—Emilio Belari, the noted New York vocal instructor, has had an unusually busy season. One of his best pupils is Mrs. Arrighi, who has a beautiful voice and who will be an acquisition to our local concert stage. She has just been engaged as soprano of the Harlem Presbyterian Church. Mr. Harry Hughes of Washington, son of retired Admiral Hughes of the navy, another promising pupil of Belari, is said to possess one of the finest bass voices in this country. He is studying for grand opera.

MUSICAL CINCINNATI.

CINCINNATI, March 19, 1899.

The local board to which are entrusted the preparations for the jubilee Saengerfest of the North American Saengerbund, to be held here in the month of June, has been in hot water ever since its organization two years ago and, just now, it has more troubles on hand than ever. The efforts of the finance committee to raise the amount necessary to cover the expenses of the festival have not been successful, and there are still from \$15,000 to \$20,000 lacking, with rather slim prospects of ever getting together the full amount required.

The selection of an orchestra by the music committee threatens to lead to other and far more serious complications. When the local musicians' protective association discovered that the committee had begun negotiations with Thomas' orchestra, the members of the association met and expressed their indignation over that action of the committee. It was pointed out that the local symphony orchestra is fully competent to furnish just as good music as the Chicago orchestra and that there are enough good musicians in Cincinnati to make up from their number a competent orchestra of 150 men, as intended by the committee. A resolution was passed, demanding that the festival orchestra be made up from local musicians altogether, or that at least the main stock be chosen from their number, to be strengthened by additions from other cities, if necessary. It seems, however, that the negotiations have progressed too far to permit of any change of the original plan, even to oblige the local musicians. If that is the case, there will be trouble sure enough. The local musicians' union is a very powerful organization and will, no doubt, enter a protest with all local unions, asking them to boycott the festival. Such a boycott would, undoubtedly, seriously jeopardize the financial success of the festival, not only by affecting the attendance at the concerts, but also by giving our business men a welcome excuse for not contributing to the fund.

The musical season is drawing rapidly to a close. Pupils' concerts given by the different music schools are the order of the day, and, it must be admitted that some exceptionally fine talent has been displayed.

The College of Music string quartet, composed of members of the faculty, under the leadership of Jose Marien, first violin, gave its last concert of the season at the Odeon last week. It was a very interesting concert. The programme included the F major Quartet, Opus 77, by Hadyn, the G minor Quartet, Opus 14, by Volkmann, and the famous Quintet in A major, Opus 81, by Dvorak. Sig. Romeo Gorno played the piano part in the Dvorak number. The programme was unusually interesting and every number was creditably performed.

The Banda Rossa gave two fine concerts at Music Hall to-day, but the attendance was not very satisfactory.

ERNEST WELLECK.

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